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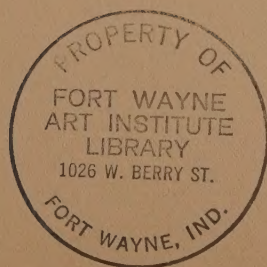


AMERICAN ETCHERS

VOL. V

JOHN TAYLOR ARMS

THE CRAFTON COLLECTION INC. NEW YORK



AMERICAN ETCHERS

VOLUME I

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A M E R I C A N E T C H E R S

VOL. V

John Taylor Arms
JOHN TAYLOR ARMS

*With
an Article*

BY THE ARTIST



Compiled by
THE CRAFTON COLLECTION

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THE EDITOR WISHES TO EXPRESS HIS GRATITUDE
TO THOSE WHO HAVE ASSISTED IN THE COMPILATION OF THIS VOLUME
AND TO

MR. JOHN TAYLOR ARMS AND MRS. DAVID HAYS

SEVENTY-FIVE COPIES OF THIS BOOK, CONTAINING AN
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JOHN TAYLOR ARMS

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It is a general conception—whether rightly or not—that an artist is a poor critic of his own work. In many respects I believe this to be true, for no matter how broad-minded the creator of a work of art may be and no matter how catholic his tastes, he is, of necessity, bound to be prejudiced in his attitude towards his own creation. That which comes from his hand is the product of principles which his brain has spent years in formulating, and the very method of expression is based on long training and practice. He has been taught, and has taught himself, to believe certain things and to set forth those beliefs in certain characteristic ways. Hence, saturated as he is in his own creed of art, and expressing that creed according to certain fixed tenets to which he adheres, he is often incapable of judging that which he does in as impartial a way as another who, because he is not so close to the work in question, is able to see it in truer perspective. This is a theory which may, or may not, be true and the writer is not concerned with proving it either way. If I wrongly judge the work that I have done, then the theory may be said to hold good in my own case, but I am willing to defy it because, however poor a critic I may be of the actual artistic merit of my etched work, I am convinced that I, better than anyone else, know the spirit in which I have approached that work and the thought I have sought to express through the medium of it.

Years ago, as a student of architecture, I came under the influence of one of the most remarkable men I have ever known, and one of the greatest teachers. I refer to Désiré Despradelle, at that time head of the Department of Design of the Architectural School of the Massachusetts Institute of Technology. A winner of the Grand Prix de Rome and of many other architectural competitions, Despradelle was an accomplished designer and an inspired draughtsman. We had many long talks together in those days, nearly always on the subject of drawing, and the slogan that he preached to me, over and over and over again, was "Il faut dessiner, mon enfant, il faut dessiner tout le temps!" I have never forgotten his advice and have religiously practised it since the day he gave it to me. Let us see why I attach such tremendous importance to it.

Despradelle, 1909. Sept. 24th. 1909.

I like to think of a work of art as having two principal aspects, namely the spiritual and the technical. By the former I mean that which the artist imparts to his expression, in whatever form, which makes of that expression art; by the latter I mean simply the way in which he does it. One is an abstract, intangible thing which we may feel but not necessarily understand, the other is something which is there for all men to see. Between the two there is no comparison in importance. It is the thought which a man has to give the world that makes for him his place in the minds of posterity, not the language—be it of words, or brush strokes, or etched lines, or chisel marks—in which he clothes that thought. Better the true artist who is a clumsy technician than the most accomplished virtuoso with nothing to say. There have been great etchers who were not great technicians, and their work is, and always will be, prized and sought for; and there have been great technicians who were only mediocre artists, and their work is interesting only to the student of the *métier*. But it is when the two attributes come together, when the great artist and the great technician are one, that we have the great result. And that the technical side is vastly important is evinced by the fact that all the greatest artists have been master craftsmen as well. Without a profound knowledge of the technical resources of the medium by which he expressed himself Shakespeare could never have written Hamlet, Rembrandt could never have etched the "Hundred Guilder Print," Beethoven could never have composed the Ninth Symphony, or Phidias fashioned one of his immortal marbles. In every case we see the perfect union of the spiritual concept and the technical means of expressing it. The latter may be, and is, of secondary importance, but its existence as an element in the whole is undeniable.

And so I have always believed that every true artist, however great or however limited his gifts, should devote himself to mastering the vocabulary of his art before he can hope adequately to express his ideas. When technical obstacles have been overcome and the *métier* has become the trusted servant rather than the tyrannical master, then only can the spirit and the intellect be free to speak fluently, untrammelled by mechanical difficulties which may too often mar the fairest conception. The reader may say "Does this ever happen? Is an artist ever completely master of his tools?" The answer is that it has happened and will happen again. I hold that the greatest weakness of the American school of etching of to-day lies not in the fact that we do not possess many men of a very high order of artistic ability, but that few of these men have taken the trouble, or had the opportunity, so to develop their technical means of expression as to enable them to give full sway, on

the copperplate, to that ability. Whether it is because we lack the schools where engraving (I use the word in its larger sense) is taught, or whether the complexity and pressure of our life militate against an engraver devoting the necessary years to training himself, I do not know. That the fact remains is proved by comparing the technical quality of contemporary American etching with that of older schools. How many etchers have we had who could compare in such accomplishment with a host of etchers of the past? All other qualities set aside, where will you find among us to-day the man whose work can compete in execution with the plates of Bracquemond, Daubigny, Hollar, Jacquemart, Jacque, Callot, Lalanne, Palmer or Redon, to say nothing of the greatest masters of the art? We have had a few such, but they have represented a very small minority.

If this is true, as I believe it is, I think the first duty of an artist seriously taking up etching is to devote himself to mastering, in so far as mastery is possible to him, the technical aspects of the medium. Only when he has done this can he hope to produce work which will do justice to the conception he wishes to set forth on copper. Convinced of this, I have struggled for years to overcome the difficulties peculiar to the craft of etching, and it is only now, after a considerable experience, that I realize the limitlessness of the field and the scant hope there is for me ever to attain a technical accomplishment sufficient to enable me to say the thing I feel, as I feel it. "Il faut dessiner tout le temps!"

So much for my attitude towards the means of expression. What then is to be said about the thing I wish to express? Trained as an architect, my first interest, in so far as subject matter is concerned, has always been with architecture. It is a wide field and one in which so much has been done by the masters that there would seem to remain little for lesser men to accomplish. But though we cannot, each of us, express ourselves with the sublime art of a Meryon, we can, nevertheless, feel as deeply and as individualistically as he did, and it is for us to say our say in all sincerity and with the best means we can command. And so I have drawn and etched buildings for many years and in many lands, and so always will the love of them be the force which will impel me to go on etching. "Chacun à son métier."

In my early days as an etcher, as I took stock of the mediæval towns of France and Italy and Spain, the subjects which attracted my attention were for the most part of an intimate nature, an old gable here, a doorway there, or a bit of rambling street with its quaint shop fronts and inevitable carts. These furnished the material for many a sketch and were, so to speak, the

first chapters of my etched history. To this group belong such plates as "Sunlight and Shadow," "A Gable in the Grande Rue, Lisieux," "Veterans," "A Quaint Sign, Compiègne" of 1915 and 1916 and "The Oldest Settler, Bayeux" and "The Sign" of 1917. Then came the War and the complete break in the order of things as we had known them. In place of etching needle, copper and acid, my own mind was full of navigation and of the hunt, through endless days and nights, for submarines. Later, when it was all over, such plates as "Thirty Knots or Better," "S. Cs. on Night Patrol" and "Wasps" served as records of these vivid experiences, but quickly the old habits and the old places claimed me, and my interest in subject matter reverted to France. Many plates were etched from old drawings and then, in 1923, I went back to the land I had always most dearly loved to draw. From France I found my way to Italy and Spain and each yielded to me of its wealth of architectural beauty. It was at this time that my interest began to center on the thing I have devoted so much time to drawing and etching ever since—Gothic architecture. I had always loved the style, for it combined for me all that was most beautiful in man-made building—grandeur of scale, beauty of proportion and abundant wealth of detail. Gradually I found myself spending more and more time in the study of it and in the delineation, first on paper and then on the copperplate, of its intricacies. At first I confined myself to details, and undertook a series of plates the making of which has given me endless pleasure. I call it the "Gargoyle Series," and it is devoted to those queer, grim grotesques, often humorous, sometimes tragic and always entirely fascinating, which constitute such telling decorative accents on all the great Gothic buildings of France. Magnificent in design and beautiful in execution, they are a never-ending source of interest to the student of mediæval architecture and a never-failing temptation to the pencil of the draughtsman. Year after year I have gone back to the "Stryge" and his companions, brooding over the Paris of to-day as they did over the city of yesterday, and always I find in them, and in their fellows throughout the land, fresh beauties and conceptions hitherto unrevealed to me.

Then came the idea of etching the cathedrals and churches of France, and to this I have given myself whole-heartedly since 1924, with digressions into the well-loved hill towns of Italy and the sterner but no less beautiful regions of Spain. It is a task which never can be brought to completion, for the extent of the field is beyond the power of any one man to cover, but each year I find myself deeper in it, ever led on by its fascination. In these great buildings truth and beauty have flowered as, to me, in no other

monuments erected by the hand of man. They were born of an age when man's need for the expression of his spiritual ideals drove him to heights of architectural conception and execution to which he has never since attained. We can no more create Gothic art to-day than we can recreate the conditions which made it possible and logical in France of the Middle Ages. From Amiens and Rheims in the north, down through the Ile de France to the great churches of the south and back again to Bourges and Troyes, these emblems of man's faith and hope soar skyward, pointing their glorious towers to the heaven which inspired their erection. I have followed them from one end of France to the other; I have worked in the shadow of their magnificent portals and climbing apses; and always they have given me fresh inspiration and renewed resolution to interpret, in so far as my limited power will permit, the imagery of their beauty. I have spoken of the union, in a great etching, of the spiritual conception and the technical power of expressing it, and in the Gothic churches of France these same two qualities are perfectly blended. Could technique go farther than in the west façade of Rouen? Yet for all the unbelievable wealth of detail in the lacelike web that is flung across the front of this great cathedral, the feeling for mass and structure and silhouette is never lost. Is there anything in the world more poignant in its beauty than the façade of Chartres, the incredible building, the truest House of God that was ever built? And could there be a more inspiring field for the needle of the etcher who has devoted himself to depicting architecture than that afforded by these great monuments? And so I go back every year, and every year I know and love them better.

I have often been asked how I would divide my work, into what periods or groups of plates. It is an impossible question to answer, where each year sees fresh experiments, fresh searchings for the development of style and power of conception. Every artist must go forward. If he does not, he goes back—for he cannot stand still. Gradually the thing he wants to say takes shape in his mind and gradually, year by year, his ability to say it becomes greater and more fluent. With maturity, style changes, the imaginative faculty is enlarged, there is the reaching out for that unattainable thing which is every artist's goal and without the urge towards which his work becomes static and uninspired. No great artist certainly, or, for that matter, no good one, has been content to go on doing the same thing in the same way; there must be the striving, the groping towards that faculty of feeling completely and completely expressing what is felt. The work of some men falls very distinctly into periods. I cannot so divide my own and would leave this task to some other who knows it better than I know it myself. As far as

subject matter is concerned, it is easy to group it. The French cathedrals, the Italian hill towns, the churches of Spain—the last named group comprising, so far, largely drawings and but few etched plates—and some bits of Holland and Belgium, to these I have given the past fourteen years. As for my own land, I can admire the skyscrapers of New York, that unbelievable city which is a very gold mine for the architectural etcher, but I cannot love them and I cannot etch what I do not love.

I have been asked how I work, and this too I cannot answer specifically. I do not believe in any set formula, in any one way of doing any one thing. It seems to me immaterial whether an etcher works from drawings he has previously made or directly on the plate from nature. It all depends on the man and what he feels at the time. Meryon followed one method, Whistler the other, Rembrandt did both. All three were great etchers. I cannot see that it is a matter of paramount importance—as some etchers seem to feel it—whether one uses a liquid ground, a rolled ground or a dabbed ground, or whether one brushes the acid on with a feather or immerses the plate in a bath, or again whether one stretches or presses one's proofs in drying, or prints with three blankets or five. Every tool and every technical method should be mastered and the good etcher knows them all and uses such as best serve his purpose at the time. The result is all that counts. It is possible to produce an etched masterpiece with a few tools and a few simple methods or with a great many tools and many complex methods, but it is the man who makes the masterpiece, not the tools. If he is a real etcher he will know all tools and all methods.

Lastly, I have been asked what I believe, what is my creed. And to this I can make reply—to keep your mind open and your imagination fresh, to feel your subject deeply and learn to express it beautifully, to realize the importance of hard work and daily to put that realization into effect, to look first for the good in the work of your fellow artists before you seek the faults, to be uncompromisingly true to your ideals, to know yourself and always to be yourself. If an artist travel such a path he may not attain to a great goal, but it will be the highest that lies within his powers to reach.

JOHN TAYLOR ARMS

GREENFIELD HILL

September, 1929

THE PUBLISHED ETCHINGS OF JOHN TAYLOR ARMS

NOTE—Vertical measurements first. Etchings unless otherwise noted. The listed edition represents declared edition at time of publication. In many instances, notably prior to 1923, fewer proofs were pulled than the declared editions would indicate. In some cases as few as three or four proofs were pulled. All plates have been destroyed. The aquatints and mezzotints made by Mr. Arms are not included here.

NO.	TITLE	1915	SIZE	EDITION	NO.	TITLE	1919	SIZE	EDITION
1.	SUNLIGHT AND SHADOW	1915	5 $\frac{7}{8}$ " x 3 $\frac{7}{8}$ "	124	22.	A FIFTEENTH CENTURY HOUSE, ROUEN	1919	6 $\frac{1}{2}$ " x 3 $\frac{5}{8}$ "	75
		1916			23.	OLD HOUSE, LE MANS		7 $\frac{1}{2}$ " x 3 $\frac{7}{8}$ "	75
2.	ON THE RIVER		3 $\frac{3}{4}$ " x 4 $\frac{3}{4}$ "	75	24.	AT CHINON		3" x 2"	75
3.	A GABLE IN THE GRANDE RUE, LISIEUX		5 $\frac{1}{4}$ " x 2 $\frac{7}{8}$ "	124			1920		
4.	OUT OF MY WINDOW		7 $\frac{9}{16}$ " x 5 $\frac{9}{16}$ "	122	25.	WEST FORTY-SECOND STREET		13" x 10 $\frac{1}{2}$ "	75
5.	IN OLD LISIEUX		9 $\frac{1}{8}$ " x 4 $\frac{3}{4}$ "	4	26.	AN OLD COURTYARD		7 $\frac{1}{4}$ " x 6 $\frac{5}{8}$ "	68
6.	VETERANS		6" x 3 $\frac{7}{8}$ "	122	27.	THE "SARAH JANE"		10 $\frac{1}{4}$ " x 7 $\frac{1}{4}$ "	78
7.	A QUAIN SIGN, COMPIÈGNE		5 $\frac{7}{8}$ " x 3 $\frac{7}{8}$ "	124	28.	THE ROAD TO THE PASTURE		8 $\frac{9}{16}$ " x 4 $\frac{11}{16}$ "	75
8.	OLD SAUMUR, HOUSES IN THE RUE DACIER		10 $\frac{1}{8}$ " x 6 $\frac{1}{8}$ "	65	29.	A MAINE HOME		5 $\frac{1}{4}$ " x 8 $\frac{3}{16}$ "	65
9.	AN OLD CORNER, LISIEUX		10 $\frac{1}{2}$ " x 6"	75	30.	THE TRAPPER'S HOME		5 $\frac{5}{8}$ " x 8 $\frac{13}{16}$ "	75
		1917			31.	OLD EXE BRIDGE		4 $\frac{9}{16}$ " x 6 $\frac{5}{16}$ "	100
10.	THE OLDEST SETTLER, BAYEUX		15 $\frac{3}{8}$ " x 9 $\frac{5}{8}$ "	65	32.	THE CABIN IN THE WOODS		5" x 7"	75
11.	NEW YORK FROM STATEN ISLAND FERRY (DRY POINT)		13 $\frac{3}{8}$ " x 3 $\frac{3}{4}$ "	35	33.	TANGLED BIRCH		6" x 4"	75
12.	"ON THE ROAD TO MANDALAY"		23 $\frac{3}{8}$ " x 3 $\frac{7}{8}$ "	35	34.	THE INLET, RANGELEY		3" x 5"	50
13.	STILL STANDING		11" x 5 $\frac{1}{2}$ "	50	35.	THE HAUNTED CAMP		8" x 10"	75
		1919			36.	APPLE TREE		7 $\frac{1}{16}$ " x 7 $\frac{7}{8}$ "	75
14.	THE SIGN		6 $\frac{5}{8}$ " x 2 $\frac{15}{16}$ "	75	37.	THE BENT SAPLING		5" x 3 $\frac{7}{8}$ "	75
15.	PIAZZA DEL COMUNE, CARBOGNANO		6 $\frac{5}{8}$ " x 10 $\frac{15}{16}$ "	50	38.	HEADWATERS, SANDY RIVER		4" x 6"	65
16.	LACE		7" x 9 $\frac{1}{2}$ "	50	39.	TROUT POOL		7" x 5"	75
17.	DOL, OLD HOUSES IN THE GRANDE RUE		7 $\frac{3}{8}$ " x 9 $\frac{3}{4}$ "	50	40.	"JOHN'S PLACE"		3" x 5"	65
18.	A WINDING STREET, LE MANS		11 $\frac{1}{8}$ " x 5 $\frac{3}{8}$ "	50	41.	"PETE" AND "TOPSY"		5 $\frac{1}{2}$ " x 6 $\frac{3}{8}$ "	65
19.	SOMEWHERE IN FRANCE (FOR BROOKLYN SOCIETY OF ETCHERS)		12 $\frac{1}{8}$ " x 6"		42.	BRIDGE, RANGELEY INLET		4" x 6 $\frac{7}{16}$ "	75
20.	THE MARKET PLACE, HONFLEUR		8 $\frac{1}{8}$ " x 4 $\frac{9}{16}$ "	50	43.	THE WHITE LADIES		7 $\frac{1}{2}$ " x 4"	75
21.	SIXTEENTH CENTURY TOWER, LISIEUX		6 $\frac{1}{2}$ " x 3 $\frac{3}{4}$ "	75	44.	ALONG THE SHORE		6 $\frac{13}{16}$ " x 4 $\frac{11}{16}$ "	65
					45.	BIT OF OLD BARN		3" x 4"	75
					46.	OUT OF STUDIO WINDOW		5 $\frac{3}{4}$ " x 4 $\frac{1}{2}$ "	75
					47.	THE TRIO		5 $\frac{1}{4}$ " x 4"	50
					48.	CAMPING OUT		6" x 4"	65
					49.	SHRUBS AND SHINGLES		7" x 10"	75
					50.	THE LOG BRIDGE		6" x 8"	75
					51.	HOOKE!		4" x 6"	75
					52.	THE PIG PEN		4 $\frac{5}{8}$ " x 12"	75
					53.	FARMHOUSE DOOR		6" x 4"	75
					54.	ON SADDLEBACK BROOK		6" x 4"	65

NO.	TITLE	1920	SIZE	EDITION	NO.	TITLE	1924	SIZE	EDITION
55.	ROCKS AND RUSHES		3" x 5"	50	85.	SEGOVIA		13 $\frac{3}{8}$ " x 17"	150
56.	EVENING, KENNEBAGO STREAM		3" x 5 $\frac{1}{2}$ "	50	86.	"RUE SAUTON"		13 $\frac{1}{2}$ " x 7 $\frac{1}{2}$ "	150
57.	BEAVER HOUSE		6" x 8"	75	87.	"LA GIRALDA," SEVILLE		12 $\frac{1}{8}$ " x 7 $\frac{1}{2}$ "	150
58.	THE GARGOYLE AND HIS QUARRY, NOTRE DAME		7 $\frac{1}{8}$ " x 5 $\frac{1}{4}$ "	75	88.	AUGOULÈME		6 $\frac{1}{4}$ " x 11 $\frac{1}{4}$ "	150
59.	THE VIOLIN MAKER'S SHOP		3 $\frac{3}{4}$ " x 2 $\frac{3}{4}$ "	50	89.	GARGOYLE STUDIES		3" x 2 $\frac{3}{8}$ "	100
60.	A GARGOYLE, LINCOLN CATHEDRAL		1 $\frac{7}{8}$ " x 3 $\frac{1}{8}$ "	53			1925		
		1921				PRINCETON SERIES			
61.	COBWERS		9 $\frac{3}{4}$ " x 7 $\frac{3}{4}$ "	75	90.	NASSAU HALL (No. 1)		6 $\frac{3}{4}$ " x 4 $\frac{3}{8}$ "	85
62.	WATCHING THE PEOPLE BELOW, AMIENS		4 $\frac{7}{8}$ " x 8 $\frac{1}{8}$ "	75	91.	BLAIR ARCH (No. 2)		4 $\frac{3}{8}$ " x 6 $\frac{3}{4}$ "	85
63.	GUARDIANS OF THE SPIRE, AMIENS		6 $\frac{3}{4}$ " x 9 $\frac{7}{8}$ "	75	92.	CLEVELAND TOWER, GRADUATE COLLEGE (No. 3)		6 $\frac{3}{4}$ " x 4 $\frac{3}{8}$ "	85
64.	THE FISHERMAN		5 $\frac{7}{8}$ " x 7 $\frac{3}{8}$ "	75	93.	HOLDER (No. 4)		6 $\frac{3}{4}$ " x 4 $\frac{3}{8}$ "	85
65.	A CHIMERA, RHEIMS		4 $\frac{3}{8}$ " x 2 $\frac{3}{8}$ "	50	94.	'79 (No. 5)		6 $\frac{3}{4}$ " x 4 $\frac{3}{8}$ "	85
66.	SPRINGTIME		14 $\frac{5}{8}$ " x 20 $\frac{1}{2}$ "	75	95.	THE DEAN'S HOUSE (No. 6)		4 $\frac{3}{8}$ " x 6 $\frac{3}{4}$ "	85
67.	AN AMERICAN CATHEDRAL		17 $\frac{1}{4}$ " x 6 $\frac{3}{4}$ "	75	96.	FROM THE PONTE VECCHIO		11 $\frac{1}{8}$ " x 15 $\frac{1}{4}$ "	150
68.	THE FROG OF THE TOUR CHARLES VIII, AMBOISE		5 $\frac{1}{4}$ " x 3 $\frac{1}{2}$ " (OVAL)	40	97.	PLACE PLUMEREAU, TOURS		17 $\frac{1}{8}$ " x 3 $\frac{1}{8}$ "	150
69.	A GABLE IN THIERS		7 $\frac{3}{4}$ " x 4 $\frac{5}{8}$ "	60	98.	THE ROSE, BEAUVAIS		12 $\frac{1}{8}$ " x 7 $\frac{1}{4}$ "	150
70.	A ROOF IN THIERS		6 $\frac{3}{8}$ " x 3 $\frac{1}{8}$ "	60	99.	ROUEN		8 $\frac{1}{8}$ " x 7 $\frac{3}{4}$ "	150
71.	A DOORWAY IN THIERS		4 $\frac{1}{8}$ " x 2 $\frac{1}{4}$ "	60	100.	OLD CORNER, ROUEN		6" x 4"	150
72.	THROUGH WIND AND WEATHER		7 $\frac{1}{8}$ " x 8"	75	101.	GERONA		12 $\frac{1}{4}$ " x 7 $\frac{3}{4}$ "	150
73.	THE TWINS		10 $\frac{3}{8}$ " x 5 $\frac{5}{8}$ "	75	102.	ABBEVILLE		7 $\frac{1}{2}$ " x 7 $\frac{3}{4}$ "	150
74.	THE GOTHIC SPIRIT		11 $\frac{5}{8}$ " x 6 $\frac{7}{8}$ "	100	103.	BOURGES		14 $\frac{1}{8}$ " x 9 $\frac{1}{8}$ "	150
75.	SENTINELS		4 $\frac{1}{8}$ " x 7 $\frac{3}{4}$ "	100	104.	NOTRE DAME DE PARIS		12 $\frac{1}{4}$ " x 14"	150
76.	OUR STUDIO DOOR		5 $\frac{1}{8}$ " x 3 $\frac{3}{4}$ "	50	105.	AN UMBRIAN STREET (FOR NORTH SHORE ARTS ASSOCIATION)		10 $\frac{1}{4}$ " x 5 $\frac{3}{8}$ "	
77.	THE RED MILL		11" x 7 $\frac{1}{8}$ "	24	106.	FIESOLE		7 $\frac{7}{8}$ " x 5 $\frac{1}{8}$ "	100
78.	TIDEWATER MILL		5 $\frac{1}{4}$ " x 10 $\frac{3}{8}$ "	75	107.	CHRISTIAN SCIENCE TEMPLE, BOSTON (FOR R. GORDON DUNTHORNE)		11" x 11 $\frac{1}{2}$ "	
		1923			108.	SPANISH JEWELRY		5" x 3 $\frac{1}{4}$ "	100
79.	A GARGOYLE OF AMIENS		5" x 7"	100			1926		
80.	LE PENSEUR DE NOTRE DAME		12 $\frac{3}{8}$ " x 9 $\frac{1}{8}$ "	150	109.	ARCH OF THE CONCA, PERUGIA		10 $\frac{1}{4}$ " x 14 $\frac{5}{8}$ "	100
81.	MAISON "ADAM"		5 $\frac{3}{4}$ " x 3 $\frac{3}{8}$ "	150	110.	GRIM ORVIETO		11 $\frac{1}{8}$ " x 8 $\frac{5}{8}$ "	100
82.	LEON		7 $\frac{1}{4}$ " x 11 $\frac{3}{8}$ "	150	111.	SAN TROVASO		9 $\frac{3}{4}$ " x 14 $\frac{7}{8}$ "	100
		1924			112.	LA CHIESA, BORGIO		6 $\frac{1}{8}$ " x 4 $\frac{1}{2}$ "	100
83.	LA RUE DU CHANGE, TOURS		5" x 2"	150	113.	STREET IN BORGIO		3 $\frac{9}{16}$ " x 1 $\frac{11}{16}$ "	100
84.	BURGOS		8 $\frac{1}{2}$ " x 12"	150	114.	A PISAN COURT		8 $\frac{3}{4}$ " x 6 $\frac{1}{4}$ "	100
					115.	AMIENS		10 $\frac{3}{4}$ " x 9 $\frac{7}{8}$ "	100
					116.	MONT SAINT MICHEL		15 $\frac{1}{4}$ " x 11 $\frac{7}{8}$ "	100
					117.	CHAPITEAU GOTHIQUE		5 $\frac{7}{8}$ " x 3 $\frac{3}{4}$ "	50

NO.	TITLE	1927	SIZE	EDITION	NO.	TITLE	1927	SIZE	EDITION
118.	ROCAMADOUR		13 $\frac{7}{8}$ " x 10 $\frac{1}{8}$ "	109	136.	STREET IN PORTO MAURIZIO		9 $\frac{5}{8}$ " x 4 $\frac{1}{4}$ "	100
119.	BOURG		8 $\frac{7}{8}$ " x 4 $\frac{1}{8}$ "	100			1928		
120.	RODEZ		12" x 5"	100	137.	THE "CROWN OF NORMANDY"		13 $\frac{1}{4}$ " x 6 $\frac{3}{4}$ "	100
121.	ALBI		9 $\frac{3}{4}$ " x 10 $\frac{1}{4}$ "	100	138.	A TOWER OF SAINT FRONT, PERIGUEUX		11 $\frac{7}{8}$ " x 5 $\frac{1}{2}$ "	100
122.	IL SACRO MONTE, VARESE		8" x 7 $\frac{1}{4}$ "	100	139.	LE PUY		9 $\frac{3}{4}$ " x 13 $\frac{1}{8}$ "	100
123.	LA MANGIA, SIENA		15 $\frac{1}{8}$ " x 8 $\frac{1}{8}$ "	110	140.	SAINT GERMAIN L'AUXERROIS (FOR CHICAGO SOCIETY OF ETCHERS)		9 $\frac{7}{8}$ " x 4 $\frac{7}{8}$ "	
124.	CHARTRES		13 $\frac{1}{4}$ " x 9 $\frac{7}{8}$ "	100	141.	UNE TOUR DES REM-PARTS, LESCURE (FOR "ARCHITECTURAL FORUM")		6 $\frac{1}{2}$ " x 4"	
125.	VIA FACCHINI, PISA		11 $\frac{3}{8}$ " x 5 $\frac{1}{2}$ "	100			1929		
126.	SAINT BÉNIGNE, DIJON		10 $\frac{1}{2}$ " x 6 $\frac{7}{8}$ "	100	142.	GOthic GLORY, SENS		15 $\frac{3}{16}$ " x 9 $\frac{1}{8}$ "	100
127.	VOLTERRA		8" x 8 $\frac{1}{4}$ "	100	143.	NOTRE DAME DE LAON		13 $\frac{7}{8}$ " x 9 $\frac{3}{8}$ "	100
128.	COUTANCES		9 $\frac{3}{8}$ " x 4 $\frac{7}{8}$ "	100	144.	CATHEDRAL OF SAINT CYR AND SAINTE JULITTA, NEVERS		13" x 5 $\frac{5}{8}$ "	100
129.	L'ÉGLISE SAINT MICHEL, PONT L'ÉVÊQUE		9 $\frac{1}{4}$ " x 5"	100	145.	A DEVIL OF NOTRE DAME (FRONTISPIECE, DE LUXE EDITION, "CHURCHES OF FRANCE," DOROTHY NOYES ARMS)		8" x 5 $\frac{1}{2}$ "	
130.	LACE IN STONE, ROUEN CATHEDRAL		14 $\frac{1}{4}$ " x 11 $\frac{1}{2}$ "	100	146.	BASILICA OF THE MADELEINE, VÉZELAY		12 $\frac{3}{4}$ " x 7 $\frac{3}{8}$ "	100
131.	SAINT PAUL, ALPES MARITIMES (FOR CLEVELAND PRINT SOCIETY)		7 $\frac{5}{8}$ " x 11 $\frac{9}{16}$ "						
132.	CHATEAU STOCKALPER, BRIGUE		10 $\frac{1}{4}$ " x 4 $\frac{7}{8}$ "	100					
133.	OLD ROUEN (FOR "ARCHITECTURAL FORUM")		7" x 3 $\frac{7}{8}$ "						
134.	LE PONT NOTRE DAME, MENDE		8 $\frac{1}{8}$ " x 12 $\frac{5}{8}$ "	100					
135.	CATHEDRAL OF SAINT JULIEN, LE MANS		9 $\frac{1}{4}$ " x 9 $\frac{3}{4}$ "	100					

JOHN TAYLOR ARMS is a member of—Etchers' Societies and Clubs—Brooklyn, Chicago, Cleveland, Philadelphia, Print Makers (Calif.), Royal Canadian, Print Soc. of England; Art Clubs and Associations—North Shore, Springfield, Newport, Silvermine Guild, Baltimore Water-Color, Washington Water-Color, Salmagundi, Century, Grolier, Bibliophile; Amer. Inst. Architects, Amer. Artists' Professional League, Société des Beaux Arts (Associé).

He has been awarded prizes by—Brooklyn Soc. of Etchers, Print Makers Soc. of Calif., Salmagundi Club, National Arts Club.

He is represented in—Museums—Brooklyn, Los Angeles, Delgado (New Orleans), Cleveland, Toledo, San Diego, Peabody (Salem), United States National, Rouen (France), British (London); Art Institutes—Chicago, Toronto; Libraries—New York Public, California State, Congressional (Washington), Bibliothèque Nationale (Paris).

He had the honor of assisting in assembling the Exhibitions of American Graphic Art at the Bibliothèque Nationale, Paris, 1928 and at the Victoria and Albert Museum, London, 1929, and was Chairman of the Juries of Selection for these Exhibitions.

PLATES



REPRO

The Gothic Spirit (Etching $6\frac{7}{8}$ " wide, $11\frac{5}{8}$ " high)
From a proof in the British Museum.
Edition 100. Plate Destroyed.



REPRO

Le Penseur de Notre Dame (Etching $9\frac{15}{16}$ " wide, $12\frac{3}{8}$ " high)
From a proof in the United States National Museum.
Edition 150. Plate Destroyed.



From the Ponte Vecchio (Etching and Aquatint $15\frac{1}{4}$ " wide, $11\frac{1}{8}$ " high)
Awarded the Bryan Prize for the best American Print, Print Makers Society of California, 1926
From a proof in the collection of Frank G. Kennedy, Jr.
Edition 150. Plate Destroyed.



Arch of the Conca, Perugia (Etching 14 ⁵/₈" wide, 10 ¹/₄" high)
Awarded Silver Medal by the Print Makers Society of California, 1927.
From a print in the collection of the Los Angeles Museum of History, Science and Art.
Edition 100. Plate Destroyed.



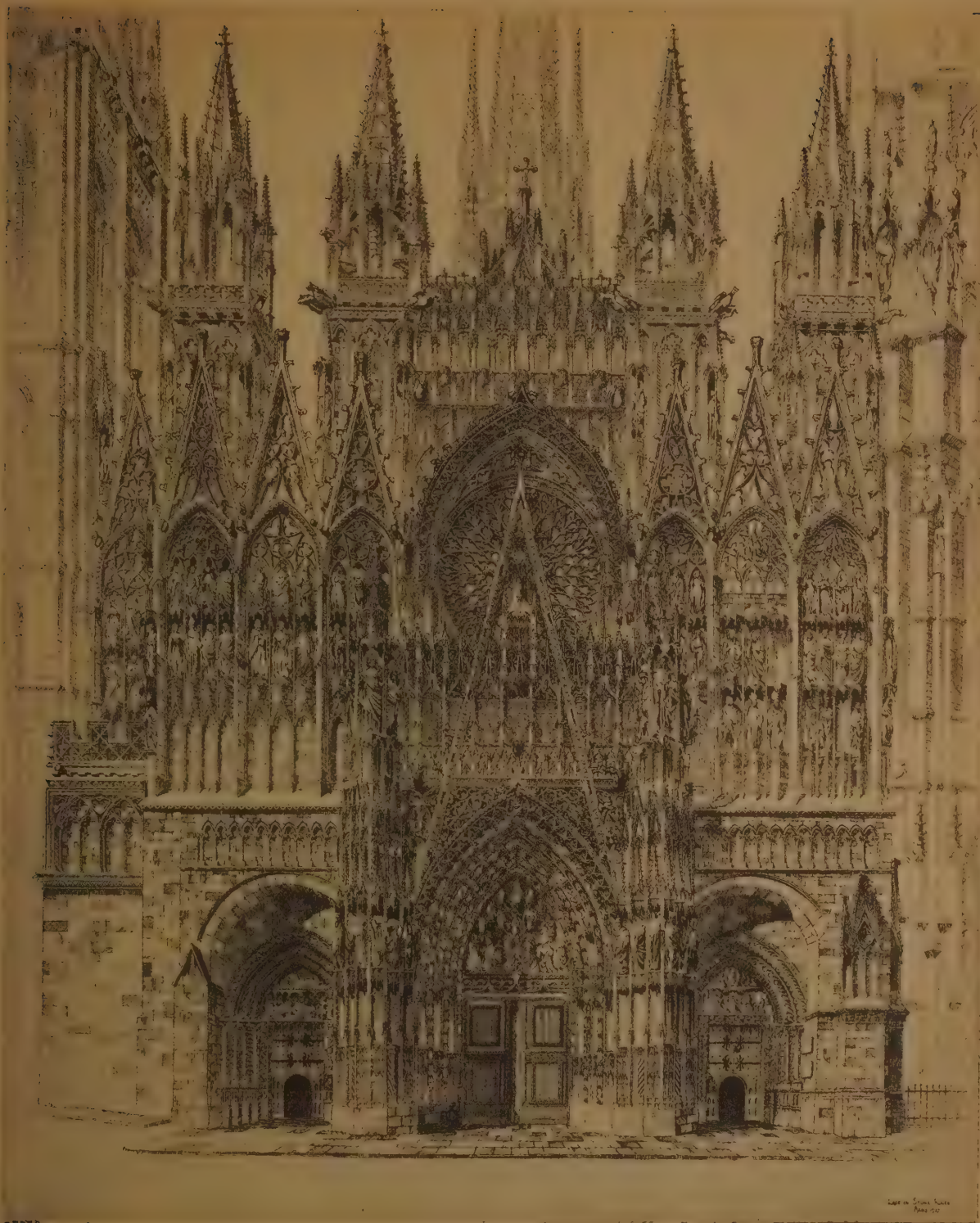
REPRO

Rodez. (Etching 5" wide, 12" high)
From a proof in the Bibliothèque Nationale, France
Edition 100. Plate Destroyed.



REPRO

La Mangia, Siena (Etching $8\frac{1}{8}$ " wide, $15\frac{1}{8}$ " high)
From a proof in the collection of O.M. Torrington, Esq
Edition 110. Plate Destroyed



REPRO

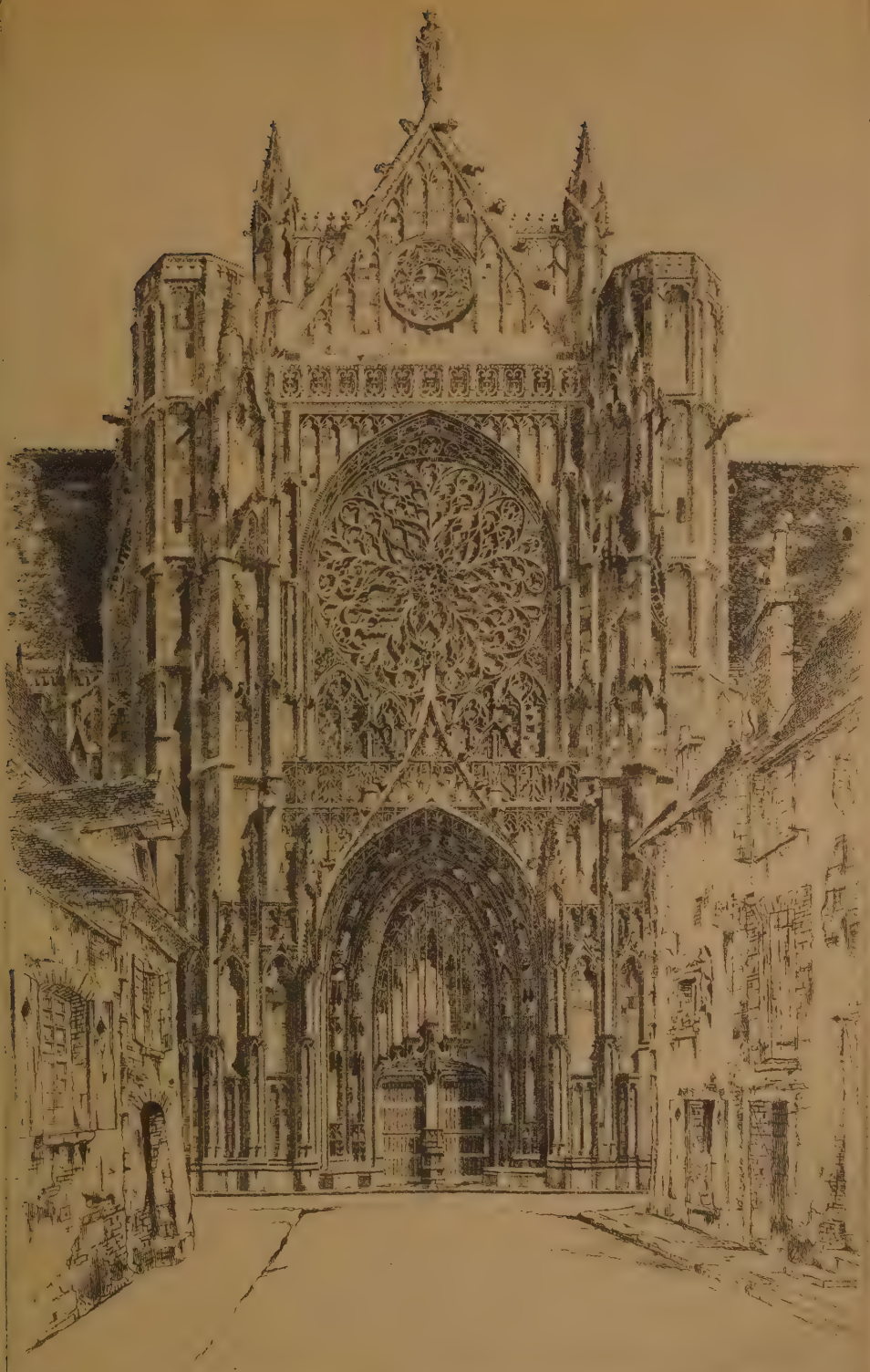
5047

Lace in Stone, Rouen Cathedral (Etching 11½" wide, 14¼" high)
 From a proof in the Bibliothèque Nationale, France.
 Edition 100. Plate Destroyed.



REPRO

Le Pont Notre-Dame, Mende (Engraving 12 $\frac{3}{8}$ " wide, 8 $\frac{1}{8}$ " high)
From a proof in the Bibliothèque Nationale, France.
Edition 100. Plate Destroyed.



REPRO

Gothic Glory, Sens Cathedral (Etching $9\frac{1}{8}$ " wide, $15\frac{3}{16}$ " high)
From a trial proof in the Bibliothèque Nationale, France
Edition 100. Plate Destroyed.



REPRO

Notre Dame de Laon (Etching $9\frac{3}{8}$ " wide, $13\frac{7}{8}$ " high)
From a trial proof in the Bibliothèque Nationale, France.
Edition 100. Plate Destroyed



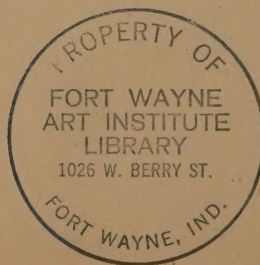
REPRO

Cathedral of Saint Cyr and Sainte Julitta, Nevers
(Etching $5\frac{7}{8}$ " wide, 13" high)
From a trial proof in the Bibliothèque Nationale
Edition 103, Plate Destroyed.



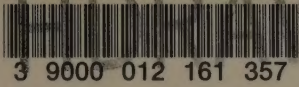
REPRO

Basilica of the Madeleine, Vézelay (Etching 7 $\frac{3}{8}$ " wide, 12 $\frac{1}{2}$ " high)
From a trial proof in the Bibliothèque Nationale, France.
Edition 100. Plate Destroyed.



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